



98 . 99
concert season

Orient / Occident

Jane Mallett Theatre, St. Lawrence Centre
Sunday October 25, 1998



TM

du Maurier ARTS

**Supporting 215 cultural events across Canada
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esprit orchestra

Alex Pauk music director and conductor

98 . 99 season

programme

Sunday October 25, 1998
Jane Mallett Theatre, St. Lawrence Centre

Orient / Occident

presented by  du Maurier

A R T S

featured esprit soloist

Fujiko Imajishi, violin

Music on the Moon
1996 (revised 1997)

Bob Becker
(Canada)

L'esprit des dunes
for ensemble with electronics
1993/94

Tristan Murail
(France)

INTERMISSION

A Mirror of Mist
for violin and string orchestra
1994

Akira Nishimura
(Japan)

Windows
1996

Jan Rokus van Roosendael
(The Netherlands)

Tonight's concert is being recorded for
broadcast on CBC Radio Two, 94.1 FM.

CBC  radio *Two*
CLASSICS AND BEYOND

Join us in the lobby after the concert for coffee.

Music On The Moon

Bob Becker

Music On The Moon (1996) was commissioned by the Esprit Orchestra with a grant from the Laidlaw Foundation. Work on the piece was begun during a residency at the Leighton Colony of the Banff Centre for the Arts in June, 1996. It was completed in Toronto the following December.

The musical language used here is one that has been evolving in my music since as long ago as 1982 with *Palta*, a kind of concerto for the Indian *tabla* drums accompanied by traditional western percussion instruments. The approach became explicit in 1990 with the percussion quintet *Mudra*, and has remained consistent in all of my music since that time, the idea being to extract a functional harmonic system from a purely melodic source - particular *ragas* of Hindustani (North Indian) classical music. Although Indian music is usually characterized as being elaborately melodic with no harmony (by western European definitions) whatsoever, my personal experience has always been one of subliminally perceived harmonic movement, a sensation that is clearly related to my cultural background and musical training. This kind of cross-referencing is always

experienced when one strong cultural expression encounters another and, in my opinion, this perceptual phenomenon will be the defining issue in all of the arts and politics of the twenty-first century. Musically, I have found this effect to be most pronounced in *ragas* (most simply defined as generalized scales or particularized modes) which contain relatively few tones. In particular the pentatonic modes containing no fifth scale degree (for example, the *ragas Malkauns, Chandrakauns* and others) have, to my ear, the most ambiguous and intriguing harmonic implications. *Rag Ghandrakauns*, traditionally linked to the full moon and late-night hours and with the scale degrees tonic, minor third, fourth, minor sixth, major seventh, has always attracted me. I have used these interval relationships to determine both the melodic and harmonic content of all of my music for the past ten years.

The image of the moon in general, and the full moon in particular, is a potent one for nearly every society in the world. There is great variety, however, in the interpretation of its significance. In North American

culture alone the full moon is associated not only with romantic love and bountiful harvests, but as well with more sinister things such as mental imbalance, evil spirits and violence. I am intrigued by this psychological ambiguity, and it is reflected in the unsettled and dream-like character of the music. In any event, the moon is known to exert a gravitational pull on the earth and everything on it, including our own bodies and, perhaps, our minds.

Bob Becker



Bob Becker, composer

L'esprit des dunes Tristan Murail

Deserts have always had a particular attraction for Murail. He has visited several himself and images pertaining to them often crop up in his work, a notable previous example being the large orchestral piece *Sables* which perhaps marks the start of Murail's personal style. In that earlier work, the desert was used as an analogy for the musical processes of the work which were dominated by slowly drifting masses of sound in which individual notes have no more importance than individual grains of sand - what counts is the mass shape".

In the present work, however, the desert is evoked as much for its psychological resonances as for any technical analogy. The analogies here are anyway a matter of convergence between certain features of Murail's music and the work of a number of other artists, as well as an allusion to the locations of the source material for the piece. For the first time in Murail's output, there is an explicit allusion to the music of other cultures, as the sounds from which the music is derived are taken from the traditional musics of Mongolia and Tibet. Both countries dominated in their different ways by deserts of a sort - the Gobi Desert in Mongolia and the craggy, sparsely populated landscapes of Tibet.

The work carries a double dedica-

tion to the memory of Giacinto Scelsi and Salvador Dalí. Scelsi's emphasis on the inner life of sounds, most obviously in such radical works as the *Four pieces on a single note*, parallels the complex melodic and timbral evolution found within single pitches via the Mongolian overtone-singing technique. The dedication to Dalí, however, is not an allusion to the many evocations of vast, alienating desert landscapes found in so many of Dalí's paintings, but to Dalí's bizarre film *Visions de Haute Mongolie* in which a single object - the metal tip of a fountain pen - is focussed upon and magnified to such a degree that whole interior worlds are evoked therein, often bearing a striking resemblance to certain desert landscapes in Mongolia and elsewhere - another parallel with Murail's constructing entire melodic worlds out of the insides of instrumental and vocal sound spectra.

The composer has also cited the well-known phenomenon found in the Gobi desert of mysterious voice-like sounds probably caused by the friction of sand-grains blown against each other in the wind - to that metaphorically in his piece, as the Mongolians say of the Gobi, "the desert sings". This, Murail's second IRCAM commission, makes a very different use of the institute's resources than *Disintegration's* of eleven years before. Taking advantage of the explosion in personal systems over the last ten years, Mu-

rail is able to dispense with the cumbersome rigidities of tape and to achieve a more flexible, refined and sophisticated fusion of live instrumental sound with electronics - arguably his finest to date.

The basic sound material is again that of actual vocal and instrumental sounds, which in the present work comprise the following: from Tibet samples from monastic rituals including the extraordinary, cavernous sounds of monks' chanting, of the equally deep tones of the ritual trumpets known as *dung chen*; and from Mongolia, the famous vocal technique known as *khoomiy*, which enables a single singer to produce a melody and a drone simultaneously by highlighting successive harmonics of a low sung fundamental.

These sounds were digitally analyzed via a method known as "partials following": tracing the evolution and amplitude of the partials of any sound, the computer can store the resultant information on hard disc and use it either to resynthesize the original sound, or as a model for constructing new sounds.

Thus the electronic sounds heard in the piece range from ones clearly and audibly related to the original samples to elaborately distorted ones whose origin is far from obvious. An equally vital technique made possible by this method of analysis is that of "hybridisation", in which a fresh timbre can be pro-

duced by crossing the spectral characteristics of one sound with another - either of one of the sampled sounds with another (they already possess a number of timbral similarities, viz. Tibetan chanting and the Mongolian *khoomiy* singing), or indeed of a sampled sound with the spectrum of one of the instrumental sounds. This range of techniques builds not only the entire electronic part but also supplies all the pitch-material on the instruments, Murail as insistent as ever on the necessity of linking timbre and harmony to the extent that one can scarcely tell them apart.

Of Murail's works to date, none (with the possible exception of the quartet *Vues aeriennes* features such elaborately developed melodic writing as *L'esprit des dunes*. This is immediately obvious at the opening of the work, in which a series of melodic guirlandes distantly derived from *khoomiy*, which center around a basic shape (heard initially on the oboe) evolving in a dialogue between synthetic sounds and wind instruments. Below this a limping, irregular dance-like texture evolves, mainly on pizzicato strings and tubas evoking a sort of imaginary folk music, whilst the melodic development continues on woodwinds. As the music grows more sustained, new synthesized sounds are heard, based upon the spectrum of the long Tibetan trumpets (most prominently on a sustained low D); the instrumental harmonies evolve meanwhile into increasingly har-

monic spectra to match those of the trumpets and the two fuses. A new melodic idea evolves out of the higher partials of these spectra on the synthesized sound and this is once again shared with the woodwinds as the surface of the music becomes more agitated. paradoxically, this brief burst of flourishes leads the music back to the sustained D first heard in the previous section, and the most nearly consonant music in the whole piece.

A series of sudden eruptions for the whole ensemble (derived from the spectral fusion of the sounds of tearing paper with instrumental timbres) ruptures the musical stability, and pushes the synthesized sounds onto more vocal spectra, and these eventually transform into sonorities closely reminiscent of Tibetan chanting. A long solo for the synthesized sounds links these vocal spectra with those of the Mongolian overtone chanting and just as these make a definite and unambiguous appearance, the ensemble abruptly resumes its eruptions, confirming the arrival of the *khoomiy* spectra and creating another of the structural "loops" which are so typical of this piece.

The melodic figuration heard earlier returns with renewed force and vigour - indeed, this section is a sort of melting-pot for the entire repertoire of melodic figures used in the work - before everything it dissolved into a single spectrum on a low c-sharp on a hybridized electronic timbre. This appears to be leading

the music to a stable harmonic cadence. but at the last minute the melodic figures reassert themselves and lead the music to an unexpectedly violent conclusion.

A Mirror of Mist **Akira Nishimura**

A very tranquil minded and slender prayer's voice appears from inside of the mist which is flickering with a small light. At times, the voice grows intense, and occasionally becomes weaker, and before long it wears away into the mist, copying its feelings into a mirror of mist, again. This music is a kind of elegy, and was composed depended on such image. The strings were appointed as the mist, and the solo violin as the voice.

The most parts in this work, for the solo violin, were written like a melodic line, but partially include some violent movements, and it is required a very high virtuosity to play the delicate weak sound which is continued in a higher range or some specific double stoppings.

On the other hand, regarding to the twenty-two parts of the strings which is covering the solo violin part, some of the executions such as *flageoletto*, *senza vibrato*, *sul ponticello*, *con sordino*, *tremolo*, etc. are simultaneously used with mixture of them. This is planned to bring out an effect of the strata by the different characters included in the

sounds from a palette of the string ensemble which is originally in the same colour and the character. And on the sound structure concerned is that it is constructed by mixture of the Modal character (= colour and light) and the Atonalitic character (= shadow), mutually shifting.

The composition was made during the fall and the winter in 1994. While the composition, I felt that myself is seized by the mist of sound flowing at a slow pace.

Akira Nishimura

Windows **Jan Rokus van Roosendael**

Windows presents different musical cultures, and consists of three connected parts, each subdivided into three sections. In the first part the musical cultures of India, China and Tibet are presented, in the second part the 'cosmic' ('cosmic chord'), birdsongs and the sounds of barking seals may be heard, while in the last part the musical cultures of Africa, Bali and the ringing of European church bells are presented.

Although these musical worlds seem different from each other, they are all connected by a polyrhythmical structure (for instance. the cyclic drum patterns of India, Africa and Bali and the shifting patterns of European church bells).

The first percussionist has a special role in this composition because of the fact that he/she plays musical

cues on percussion instruments. In this way the windows of the different musical worlds are audibly opened and closed. This percussion part can also be played by the conductor.

Jan Rokus Van Roosendaal

Esprit gratefully acknowledges
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Fujiko Imajishi, violin

Fujiko Imajishi violin

Violinist Fujiko Imajishi, winner of both the Toronto Symphony and Montreal Symphony Young People's Concerto Competitions, came to Canada after graduating from Japan's Toho University. She has studied with Lorand Fenyves, Ruggiero Ricci, Franco Gulli and members of the Hungarian Quartet.

Imajishi has performed as a soloist with the Toronto Symphony Orchestra, the Montreal Symphony Orchestra, Atlantic Symphony and the CJRT Radio Orchestra.

She has a vast range of experience in all aspects of music and was a member of the Toronto Symphony Orchestra for a number of years. She performs with the Saito Kinen Festival Orchestra, under the direction of Seiji Ozawa, and in 1993 performed works for solo violin and chamber orchestra by the world-renowned Witold Lutoslawski, with the composer conducting.

Imajishi is currently Concertmaster of the National Ballet Orchestra and Esprit Orchestra, and in addition to a long association with New Music Concerts, she also performs with the string quartet ACCORDES.

Bob Becker

Bob Becker holds Bachelor's and Master's degrees from the Eastman School of Music where he studied percussion with William Street and John Beck, and composition with Warren Benson and Aldo Provenzano. He also spent four years doing post-graduate study in the World Music program at Wesleyan University where he became intensely involved with the music cultures of North and South India, Africa and Indonesia. As a founding member of the percussion ensemble *Nexus*, he has been involved with the collection and construction of a unique multi-cultural body of instruments which responds to his wide background of training and experience.

Becker's performing experience spans nearly all of the musical disciplines where percussion is found. He has been percussionist for the Marlboro Music Festival and timpanist with the Marlboro Festival Orchestra under Pablo Casals. For several years he was percussionist with the Paul Winter Consort, and he has performed and recorded with Gil Evans, Steve Gadd, Paul Horn and Chuck Mangione. He has also performed and recorded with such diverse groups as the *Ensemble Intercontemporaine* under Pierre Boulez, the *Ensemble Modern* of Germany, the *Schoenberg Ensemble* of Amsterdam and the *Boston Chamber Players*. He has appeared as tabla soloist in India and has ac-

companied many of the major artists of Hindustani music. He is also a founding member of the *Flaming Dono West African Dance and Drum Ensemble* in Toronto. As a member of *Nexus* he has appeared as soloist with the New York Philharmonic, the Boston Symphony and the Cleveland Orchestra among many others, and has received the Toronto Arts Award and the Banff Centre for the Arts National Award. As a regular member of the ensemble *Steve Reich and Musicians*, he has appeared as soloist with the Israel Philharmonic, the Brooklyn Philharmonic, the New York Philharmonic and the London Symphony and recorded for Deutsche Grammophone, EMI and Nonesuch. Generally considered to be one of the world's premier virtuoso performers on the xylophone and marimba, he also appears regularly as an independent soloist and clinician. He has served as editor for the contemporary percussion issue of the British publication *Contemporary Music Revue* and served for two years on the board of directors of the *Percussive Arts Society*.

Becker's compositions and arrangements are performed regularly by percussion groups world-wide. He also has a long history of association with dance and has created music for the Joffrey Ballet in New York, among others. In 1991 he and Joan Phillips were awarded the National Arts Centre Award for the best collaboration between composer and choreographer at Toronto's INDE '91 dance festival.

His most recent works include *There is a Time*, commissioned by Rina Singha and the Danny Grossman Dance Company, *Noodrem*, commissioned through the Canada Council by the Dutch ensemble Slagwerkgroep Den Haag, *Turning Point* composed for the Nexus ensemble, *Crying Time*, a setting of poetry by the Canadian artist Sandra Meigs, and *Music On The Moon*, commissioned through the Laidlaw Foundation by the Esprit Orchestra in Toronto. His solo CD album, *There is a Time*, was released in 1995 on the Nexus Records label, and features many of his recent compositions. In the spring of 1997 he was selected to be composer-in-residence for the Virginia Waterfront International Festival of the Arts which featured the United States premier of *Music On The Moon* by the Virginia Symphony and a concert of his chamber works by his own group, the Bob Becker Ensemble.

Tristan Murail

Tristan Murail came to Columbia in 1997, having previously been professor of computer music at the *Paris Conservatoire*, and professor of composition at IRCAM (*Institute de Recherche et de Coordination Acoustique/Musique*) in Paris, where he was also consultant to the computer-assisted composition research team, and worked on the development of the program "Patchwork."

His studies included Economics;

Classic and North-African Arabic; Political Sciences; composition with Olivier Messiaen at the Paris Conservatoire; and computer music at IRCAM. He won the *Prix de Rome* from the Paris Conservatoire (1971), has several awards from the *Academie Française* and from SACEM; was awarded the *Grand Prix du Disque* (1990) and the *Grand Prix du President de la Republique, Academie Charles Cros* (1992). Mr. Murail has teaches graduate level courses including Seminar in Music Composition Compositional and Aesthetic Issues in Computer Music and Twentieth-century Styles and Techniques/Music since 1945.

Akira Nishimura

1953:

Born in Osaka, Japan

1973/80:

Studied composition and musical theory on a graduate course at Tokyo National University of Fine Arts

and Music. While at the university, he also studied Asiatic traditional music, religion, esthetics, cosmology, etc., all of which has had a lasting influence on his music to the present day.

1974:

First Composition Prize at The 43rd Japan Music Competition, Tokyo.

1977:

Grand Prix for Composition at The Queen Elizabeth International Music Competition, Bruxelles. The Luigi Dallapiccola Composition Award, Milano.

1980:

Recommended as the best work of the year for *Kecak*, submitted by NIK at The International Rostrum of Composers, Paris.

1982:

Accepted at the *World Music Days* during the music festival of ISCM (The International Society for Contemporary Music), and then also in 1984, 1988 and 1990.

1988:

The 36th Otaka Prize for *Heterophony of Two Pianos & Orchestra*

1990:

The U.S. premiere of *Heterophony of Two Pianos & Orchestra* was given by The Brooklyn Philharmonic Orchestra, conducted by Lukas Foss, with Aid Takahashi and Frederic Rzewski (pianos), at Carnegie Hall, N.Y., in February, and the European premiere was also held in September by The Oslo Philharmonic Orchestra, conducted by Peter Eotvos, in Oslo.

The 8th Kenzo Nakijima Award for *Navel of the Sun for Nichireki & Orchestra*.

Recordings of *Concerto for Cello & Orchestra* and *Into the Light of the Eternal Chaos for Orchestra* were made in July by the Bracken Orchestra, Una, conducted by Christ Escher, with Walter Notches (cello) at the Brucknerhaus in Inz.

In August, at Kusatsu International Summer Music Academy & festival, a one-man show of his works was held. In October, the world premiere of *Honey of Light* was given by the Ensemble Koln, in Frank-

furt.

1991:

The U.S. premiere of *Heterophony for String Quartet* was given by the Itronos Quartet, N.Y., in February.

In September, awarded The 6th Kyoto Music Prize; "Practical Section".

1992:

The 40th Otaka Prize for *A Ring of Lights - Double Concerto*. In October, a one-man show entitled *A profile of a composer: Akira Nishimura*, organized by Suntory Music Foundation, was held and his orchestral works *Heterophony of Two Pianos & Orchestra*, *Cello Concerto*, *Hoshimandara and Astral Concerto-A Mirror of Lights* (world premiere) were performed.

1993:

The 41st Otaka Prize for *Into the Light of the Eternal Chaos*. In June, *Mantra of the Light* commissioned by MIN-ON, was first performed in Tokyo and Osaka. Composer in Residence (1993-1994) with the Orchestra-Ensemble Kanazawa (Musical Director, Hiroyuki Iwaki). In September, *Bird Heterophony*, commissioned by Orch.-Ens. Kanazawa, was first performed in Nagoya and Tokyo, and was recorded by Deutsche Grammophon. *String Quartet No. 2-Pulses of Light* was premiered in France by the Arditti String Quartet (Musica '93, Strasbourg), who gave the American premiere in December of the same year (Lincoln Center, N.Y.).

1994:

Awarded Japan Contemporary Arts

Promotion Prize, in March. The contract of the Composer in Residence (1994 1997) with the Tokyo Symphony Orchestra was signed. In November, on the occasion of the 1st Concert of *Les Quatre, Three Visions* for piano solo was premiered.

1995:

The world premiere of *A Mirror of Mist*, commissioned by Shirakawa Hall, Nagoya, was made in February. The world premiere of *Melo Aura* commissioned by Sound Space in Asia'95, was made, in Tokyo, in May. The world premiere of *Vision in Twilight*, commissioned by Okayama Sinfonia 21, was made, in Okayama, in September. The world premiere of ballet *Zeami*, commissioned by the Agency for Cultural Affairs of Japanese Government for the 50th Fine Arts Festival, was made in Tokyo, in October.

Nishimura is at present Assistant Professor at the Tokyo College of Music, and a member of the Board of Directors for JFC (The Japan Federation of Composers Inc.).

Jan Rokus van Roosendael

Jan Rokus van Roosendael was born in 1960. He studied musicology at the University of Amsterdam, and composition with Robert Heppener and Geert van Keulen respectively at the Sweelinck Conservatory in Amsterdam. Van Roosendael followed with several composition workshops organized by the Gaudeamus Foundation.

In September 1987 he participated in a summer course for young composers organized by the ISCM in Poland under the leadership of Włodzimierz Kotowski and Klaus Huber.

His interest in non-western music shows in works such as *Tala* (1987) for orchestra. *Rotations* for recorder solo featured as compulsory work during the Competition for Recorder Players (Germany), 1989. *The harp of fire* (1991 for soprano and ensemble) was performed during the ISCM Festival 1993 in Mexico.

Shifting patterns was written for the 1993 tour of the Japanese ensemble LAMI, and *Sringnara* was premiered by the French Ensemble InterContemporain in 1994.

Alex Pauk Conductor

As a conductor and composer, Alex Pauk has been a leading exponent of new music in Canada since graduating from the University of Toronto in 1971. After graduation, he participated in the Ontario Arts Council Conductor's Workshop for two years and then continued his studies in Europe and Japan, at Tokyo's Toho Gakuen School of Music.

In the early 1970s, Pauk settled in Vancouver and in 1975 was named Vancouver's Musician of the Year. While there, he helped establish the new music group Days Months and Years to Come, for which he was Music Director and Conductor until 1979. Before moving to Vancouver, he had been instrumental in establishing ArrayMusic in Toronto and was its first conductor.

Pauk returned to Toronto again in 1980, and in 1983 founded Esprit Orchestra.

In his role as Esprit's Music Director and Conductor, Pauk is committed to the development of a Canadian musical literature. This commitment has led to Esprit's commissioning of over thirty five Canadian composers. Along with his careful attention to programming, Pauk's work involves a strong role in the development of Esprit's *Toward a Living Art* education and outreach programme.

Pauk was Co-chair for the 1984 ISCM World Music Days held in Toronto and Montreal. In 1986 he was Music Director and Conductor of the Satori Festival of New Music in Winnipeg, and most recently he was Music Director for R. Murray Schafer's *Princess of the Stars*, performed on Wildcat Lake in the Haliburton Forest and Wildlife Reserve.

As a composer, Pauk has written over thirty five concert works and received commissions from the CBC, New Music Concerts, Vancouver New Music Society, The Quebec Symphony Orchestra, the Toronto Symphony Orchestra, leading Indian dancer and choreographer Menaka Thakkar, harpist Erica Goodman, the Hannaford Street Silver Band and many others.

He has also composed for film, television, radio and music theatre.

Pauk's most recent film score work, composed with Alexina Louie, is the orchestral suite from the soundtrack of director Don McKellar's film *Last Night*.

esprit orchestra

Alex Pauk music director and conductor

violin I

Fujiko Imajishi, concert master

Anne Armstrong

Louise Pauls

Corey Gemmell

Parmela Attariwala

Adele Pierre

Paul Zevenhuizen

violin II

Dominique Laplante

Ronald Mah

Michael Sproule

Maya Deforest

Nicole Zarry

Elizabeth A. Johnston

viola

Douglas Perry

Valerie Kuinka

Angela Rudden

Katharine Rapoport

cello

Paul Widner

Elaine Thompson

Maurizio Baccante

Alex Grant

bass

Tom Hazlitt

Robert Speer

flute/piccolo

Douglas Stewart

Christine Little

oboe

Lesley Young

Karen Rotenberg

clarinet

Max Christie

Richard Thomson

bassoon

Gerald Robinson

William Cannaway

horn

Gary Pattison

Vincent Barbee

trumpet

James Gardiner

Valerie Cowie

trombone

Robert Ferguson

David Archer

tuba

Nick Atkinson

percussion

Blair Mackay

Trevor Tureski

Ryan Scott

piano

Lydia Wong

harp

Erica Goodman

keyboard/synthesizer

Henry Kucharzyk

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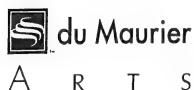
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Special thank you to
David Pyper for hosting the
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Esprit apologizes for errors and omissions.
Please contact our office with corrections: (416)
815-7887



SOCAN salutes young composers

In its 1998 competition, The SOCAN Foundation has awarded cash prizes totalling \$17,500 to composers under 30. Warm congratulations to the winners.

THE SIR ERNEST MacMILLAN AWARDS

for compositions for orchestra:

Brian Current, Berkeley, CA

Roger Bergs, Toronto, ON

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for chamber works:

Scott Godin, Montreal, QC

Ana Sokolovic, Outremont, QC

Scott Godin, Montreal, QC

THE PIERRE MERCURE AWARDS

for solo or duet compositions:

Justin Mariner, Montreal, QC

Patrick Keeler, Winnipeg, MB

Chris Norman, Waterloo, ON

D. Andrew Stewart, Amsterdam, The Netherlands

THE HUGH Le CAINE AWARDS

for electroacoustic music:

Christian Bouchard, Montreal, QC

Gordon Fitzell, Vancouver, BC

Patrick Keeler, Winnipeg, MB

THE GODFREY RIDOUT AWARDS

for choral compositions:

Bruce Sled, Vancouver, BC

Craig Galbraith, Vancouver, BC

J. Peter Koene, Oshawa, ON

Jeff Toyne, Sault Ste. Marie, ON

Deadline for the next competition is May 1, 1999.

The SOCAN Foundation

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Orchestral Theatre

Friday November 13, 1998

8:00 p.m. (7:00 pre-concert talk)

Made in Canada Festival at Massey Hall

featured Esprit soloists

Fujiko Imajishi, violin

Blair Mackay, percussion

Max Christie, clarinet

composers

Michael Colgrass (Canada)

Delta

for percussion, clarinet violin and orchestra, 1979

Alexina Louie / Alex Pauk (Canada)

Last Night

orchestral suite from the soundtrack

for Don McKellar's film *Last Night*

1998, concert premiere

Frederick Rzewski (United States)

Scratch Symphony, 1997

R. Murray Schafer

Cortège, 1977

At this concert, the Massey Hall environment is used to extend spatial musical perspectives and create new performance relationships amongst players and the audience.

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Nathan Gilbert

Maureen Parkinson (CSC Rep)

Councillor Kyle Rae

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Latecomers will not be admitted until a suitable break in the performance or intermission. This is done at the discretion of House Management. The use of photographic equipment, personal stereos or recording devices is strictly prohibited by law in this theatre. Please check them with House Management. The St. Lawrence Centre does not accept responsibility for lost or stolen articles.

98 . 99
concert season



esprit orchestra
Alex Pauk music director and conductor

Intersections: Canada/Holland

Sunday January 24, 1999

8:00 p.m. / 7:00 p.m. pre-concert talk

Jane Mallett Theatre, St. Lawrence Centre

guest artists

James Parker, piano
t.b.a., soprano

composers

Ana Sokolovic (Canada)
Géométrie sentimentale
1998

Harry Somers (Canada)
The Third Piano Concerto
1996

Theo Verbey (The Netherlands)
Triade
1991 (revised 1994)

Ron Ford (The Netherlands)
Song and Dance
for soprano and orchestra, 1990

This concert reflects Esprit's exchange project with musical organizations in The Netherlands and brings together pieces which are each fascinating in their own right.

**Tickets: \$26; 12.50 student/senior. Call or visit the
St. Lawrence Centre box office: (416) 366-7723**



All New (World Premieres)

Tuesday March 9, 1999

8:00 p.m./7:00 p.m. pre-concert talk
Jane Mallett Theatre, St. Lawrence Centre

guest artists

Erica Goodman, harp
Evergreen Club, gamelan

composers

Chris Paul Harman (Canada)
Axle
1999

Paul Dolden (Canada)
Resonant Twilight
for orchestra and tape, 1999

Alex Pauk (Canada)
new work
for harp and orchestra, 1999

James Tenney (Canada)
new work
for gamelan and orchestra, 1999

Esprit's final concert of the season includes primarily new pieces. Four individual styles reflect the many streams of musical thought flowing through Canadian contemporary orchestral music.

**Tickets: \$26; 12.50 student/senior. Call or visit the
St. Lawrence Centre box office: (416) 366-7723**

